Multum in Parvo.

OR

THE PEN'S GALLANTRIE

A COPY-BOOK

CON-TAINING

Twenty four Sentences in Proſe, in alphabeticall order; and as many in Verſe, each Diſtick comprehending the twenty four Letters:

And many Examples of Alphabets.

Written in all the curious Hands now practiſed in England, *and our Neighbour Nations.*

With Inſtructions for every thing belonging to WRITING.

ALSO

The rare Principles of this Art in a Poeticall Alphabet, Publiſhed for Writing Maſters to ſet their Learners.

MUSCULUS LEVIATHEL PRODROMUS.

Invented, Written and Ingraven, By EDWARD COCKER, dwelling on the South ſide of S. *Paul's* Church, over againſt *Paul's* Chain, betwixt the *Sugar-loaf* and the *Naked-Boy*, where he teaches the Arts of Writing and Arithmetick in an extraordinary manner.

Are to be ſold by *William Place* at Grayes-Inne Gate in *Holborne*: And by *Thomas Rookes* at the Lamb at the Eaſt end of S. *Paul's* Church, near the Schoole. Where alſo you may have all Sorts of Blank Bonds, and the beſt Ink. 1660.

Multum in Parvo
OR
THE PEAK
GALLANTRY

a b c d e f g h i k l m n o p q r s t v u w x y z

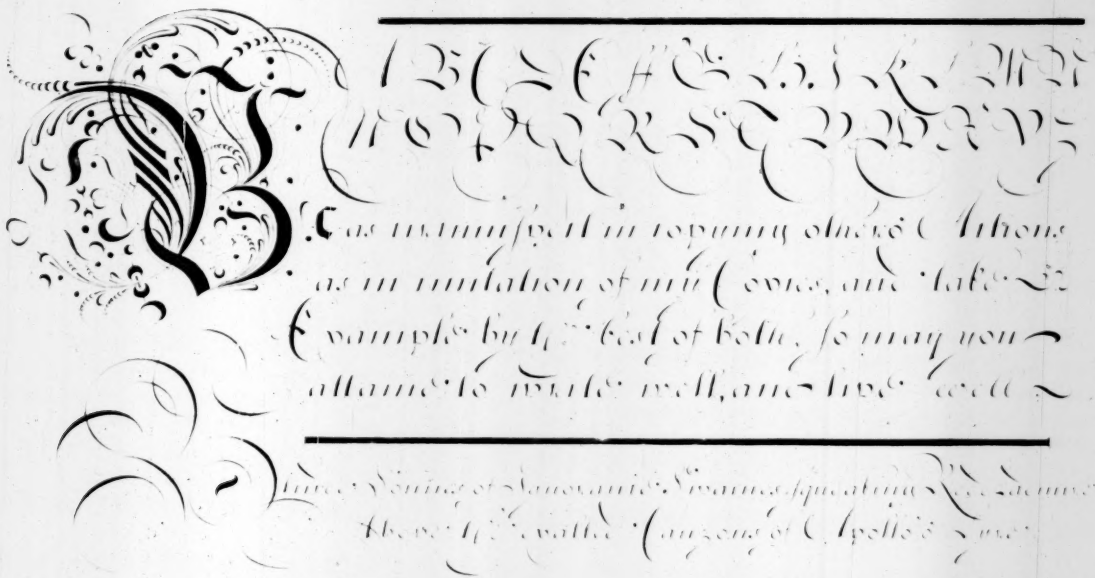
---

a b c d e f g h i k l m n o p q r s t v u w x y z & ch

Abcdeffghhiklmnopqrsttvuwxyz

A commendable Beginning is commonly the
infallible Signe of an honourable End
Such as beginne & continue in Grace shall
be crowned in ye end wth never ending Glorie

Acquire such Skill and Excellence as may
faire Writing blazon & thy ffame display



A a b c d e e f g h h i u k l l a ll m n o p p p p
q q r s s t u v u w w x y y y y y y z z &c

Dismount thy sublime Imaginations and build not Castles
in the Ayre; nor raise thy fortunes on others Ruines
Since ye Times have presented vs wth ye fate of such Structures
and that only Vertues path leads to the Palace of Honor

Dexterious, light poize hands faire Writing doth require;
By which one skilfull Man makes thousands to admire.

ABCDEFGHIKLM
NOPQRSTVWXYZ

Eternitie is an indeterminable Circle
wherein ye Persons of all Ages shall
be encompassed in endless weale or woe.

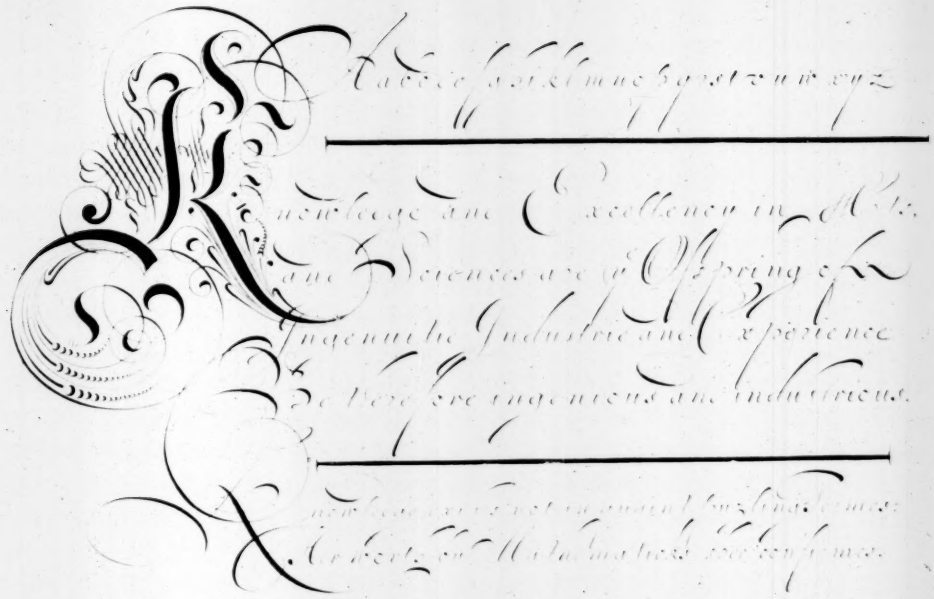
Expell all wicked thought, rouze vp from Sin
So best yo.ee Hell may conquer, Heavn may win.

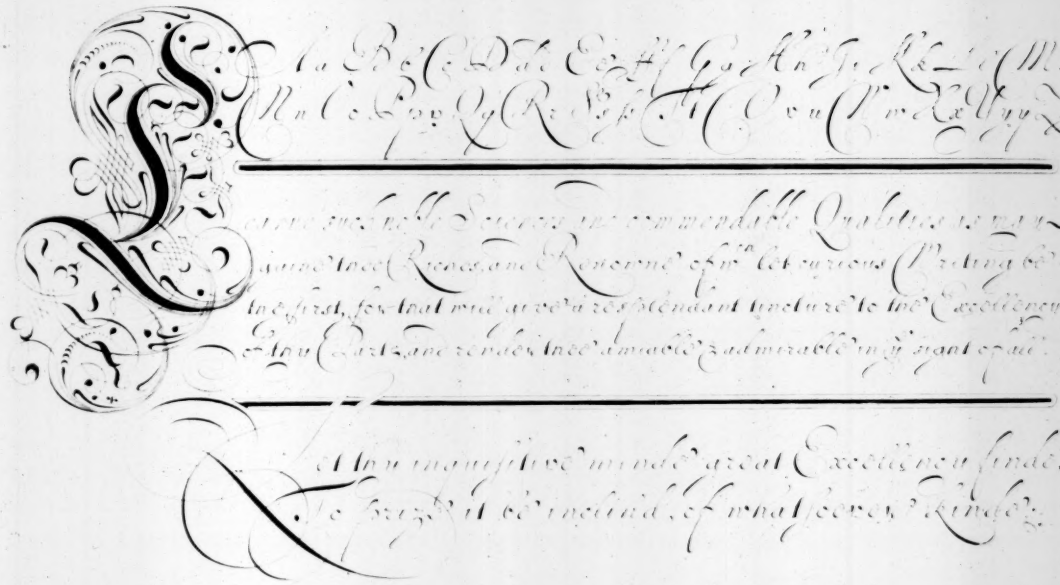
Faire Writing & Arithmetick
are the maine Hinges on which ye
Affaires of all Nacons & Persons m
Aabcdefghiklmnovqrstvuwy
ove
yz
Fly no Delight on black Lusts blazing fires &
Acquaint thy minde wth vure sublime desires

Sa bcsdee f fanhhiykkl all mn
Nnoppqqrrsssl vuwee xyyzz

Greatnesse was in antient Times the familiar, and
friendly Companion of Goodnesse, but since through
the solicitations of Pride, and wantonnesse, shee is
estranged, and at enmitie with her former Consort.

Greatnesse except with Goodnesse qualified
Is but, at most, ey-dazling Peacocks Pride





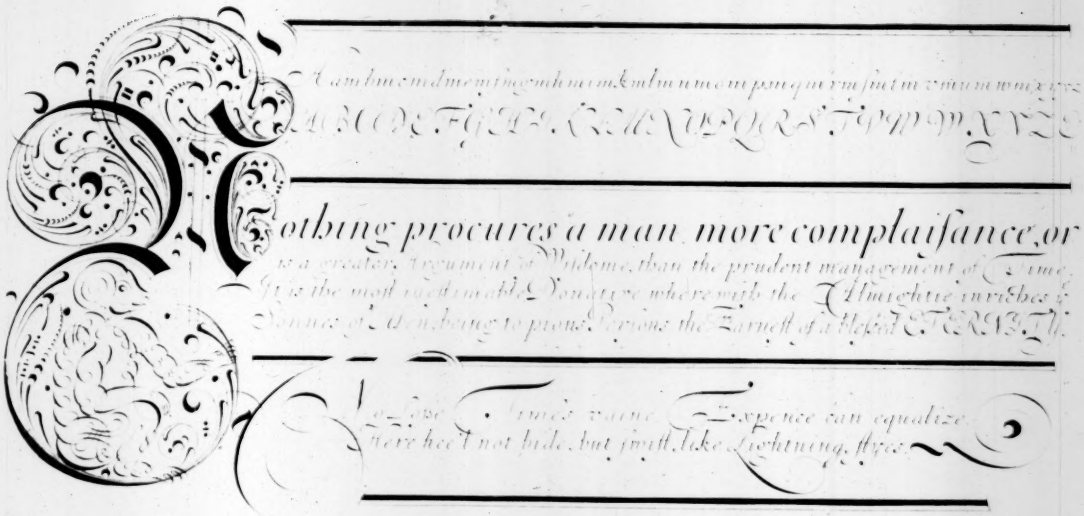
A a B b C c D d E e F f G g H h I i J K k L l M m N n
O o P p Q q R r S s T t U v u W w X x Y y Z z

Many yea innumerable informations & demonstrations have
beene presented to our consideration since the beginning of these
lamentable Times, of the vanity and inconstancy of all our sublunary
Enjoyments, but all Gods Judgements have found our hearts unpene-
trable

Mount, state the azure Skies, fix not thy mince below
Was ruine in vertues quest to Heavens once Courts shall go

A a b b c c d d e e f f g g h h i i k k l l m m n n o o p p q q r r s s t t u u v v w w x x y y z z

A B C D E F G H I K L M N O P Q R S T V W W X Y Z



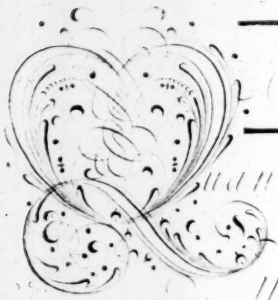
Nothing procures a man more complaisance, or is a greater Argument of Wisdome, than the prudent management of Time. It is the most inestimable Donative wherewith the Almightie inriches ye Sonnes of Men, being to pious Persons the Earnest of a blessed ETERNITY.

No Losse Times vaine Expence can equalize, Here hee'l not bide, but swift, like Lightning, flyes.

Aabcdefghiklmnopqrsstvuwwxyzx

Opportunitie is providentially presented to every man, which, if not immediately embraced vanishes in a moment. The only way to raise our Fortunes is to lay hold on Times fore lock at the first offer.

Our Workes can ne're be weigh'd with equall poize by all. What some men most exalt with other some does fall.



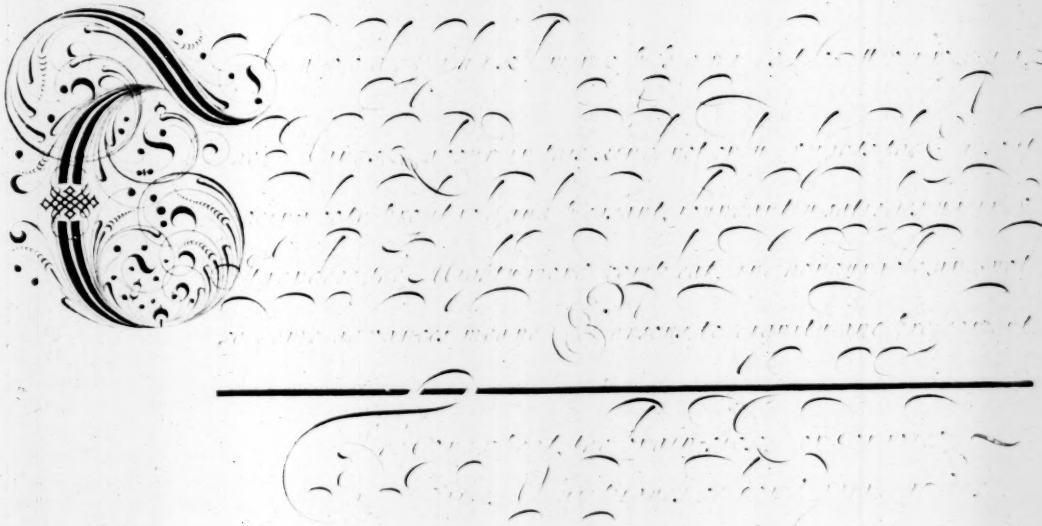
A a b c d e f g h h i k l m n o p q r s t v u w x y z
A B C D E E F G H I I K L M N
O P Q R R S T V V W X Y Z

RELIGION, if soundly engraven in the Heart, not only wrote superficially on, is an ever-streaming Fountaine of most ravishing Consolations; such, as by a kind of spirituall Alchymie turnes even the Calamities of the World into Felicity.

Runne in faire Vertues quest; nere Idolize whats vaine,
But fix thy Hopes above, make Godlynes thy gaine.

Sound not the Trumpet of selfe commendation, but
remember to forget thine owne Perfections, and
forget not to remember & correct thy Imperfections.

Small curiosity is found in the Worlds anxious Maze
Who seekes Contentment here doth onely gaze a blaze.



A B C D E F G H I K L M N
O P Q R S T V W X Y Z

Zealously aiming at God's Glory, and the Advancement and Perfection of this incomparable Science I have finished this Monument of my Industrie with wch I present ye World. Aabcdefghiklmnopqrstvuwxyz

Zoilus is Lynx-eyd, and can quickly finde Somthing to carp at, but his words are wind.

TO
INGENIOUS PRACTITIONERS
In this Curious ART.

I Have promised the unworthy World a more ample and worthy Piece in this kind, which (though the pitifull Age we live in affords not answerable incouragement) does notwithstanding jog on by little and little: This and all I have hitherto performed, being as the minute *Muscalus* to the mighty *Leviathan*, onely the Fore-runners of something more vast and magnificent.

Which if such Favour may from Heaven be found,
Shall be with Consummation crowned.
Ere Sol to Cancer twice runs his etheriall round.

Some admire at the numerous *Off-spring* of my Brain and Hands, being apt not only to think, but say that I have sufficiently enriched the World with my Labours; but their private conttructions speak them to be no great friends to the publick good. Others, with whom I have the honour to be acquainted, contrary to their rigid opinions, encourage my progresse, and tell me, though I have promised the World a Piece exceeding in magnitude and worth, that I do well to publish these little ones first, by which Practitioners may prepare themselves, and be in a capacity of entertaining the more huge Productions of Gods favour and my Industry. The Stationer also tells me, that every one who is able to bestow a shilling to satisfie his desires in this kind is not alwayes furnished with five or more, for the same purpose. Besides these being fruits of greater experience, and consequently my neerer approaches to perfection will undoubtedly be a means to conduct others neater to that glorious Mark then my Juvenile Inventions.

I have great hopes this small (yet elaborate) composure will prove highly advantageous to young Managers of the Pen, and nothing unpleasant to the eyes of those whose ingenuity hath already purchased them experience, and that experience knowledge in this delightfull Mystery: For in vindication of the Title I dare confidently affirm That

One worth convailing Diamond alone
Transcends a Quarry of inferior Stone.
Natures admir'd Compendium the Ant
Vies more Composure with the Elephant
And this small Piece which craves as small a charge,
May far out-worth Inventions far more large.

I might possibly render the abundant complaisance infused into my mind by the Practice of this admired Art greater by expressing it, did it not prevent me (more magnifying it selfe) by being inexpressible. O that I could Paint forth but the thousand part of that Delectation which streaming from This, has sometimes swell'd up my soul to something, whose magnitude scornes delineation! But if the faint resultance of unbridgious pleasure which it lends be inexplicable, who shall presume to discribe the excellency of that glorious Body, the Mystery it selfe!

This vast Sublimity implyes
That the Pens worth its reach defies.

I shall therefore bend the streame of my endeavours another way, and commend you to the tuition of that great Master, who is able at once to inrich you with an Affection to, and Perfection in the most mysterious concernments of Mortalls.

From that great Spring all goodnesse flowes,
Which neither Bounds, nor Bottome knowes.

To deliver the following Theoremes and Principles of Art in a lofty towring ſtile, this Work being deſigned for young Learners, were to bind Aias his Shield on the Arme of a Pigmie: I ſhall therefore to advance knowledge, deſcend in Language, and make the leaſt Myſteries of WRITING ſtoop to the loweſt capacities; for I intend This as a ground-work for the underſtanding of this Science; and we ſhould count it madneſs in an Architect to poliſh, carve, or guld, the foundation of a Structure. Accept therefore of my Inſtructions cloathed in ſuch terms and expreſſions as I conceive to be moſt proper for the edification of beginners.

Fruſtra fit per plura, quod fieri poteſt per pauciora.

How to make a PEN.

FOR that a Pen is the firſt thing we take in hand in order to this Art, though commonly the laſt thing taught in Schools, and good reaſon why; for if we ſhould in the firſt place teach Youths to make a Pen, they would unadvisedly, inſtead of that, cut their fingers, and ſo fruſtrate their deſigne for Writing: We therefore firſt treat on that, more for method of compoſure then order of practice, thus. Take a Quill that is round and clear, the firſt, ſecond, third, or fourth in the Wing, whoſe ſilme or thin skin being ſcraped off, with the back-edge of your Pen-knife, hold it in your left hand, juſt after the manner as it is placed in your other hand when you write, it being inverted or with the feather end from you, then cut off as much in length as it is in breadth, or more if the Quill be thin and ſoft; which having done, it being fixed betwixt your Thumb and two fingers, lying a quarter of an inch over your middle fingers end, enter the edge of your knife exactly even in the back thereof, neither inclining one way nor other, and ſlit it with an eaſie thruſt, after which, with another Quill put therein, or the haft of your knife, if it be pointed for that purpoſe, you may by twiching either lightly up, make a cleare ſlit, holding your Thumb at ſuch a diſtance as you intend it ſhall go. The beſt way for diſpatch and certainty is, to proportion the ſlit by cutting off as much of the back as you think ſuperfluous, which done, you may faſhion the Nib by ſhaving downe the ſides; in doing which, turne not the edge of your knife to the inſide thereof: to finiſh it, enter the knife ſloping, and give it an immediate turne downe right, ſo cut it off; the very end of the Nib will ſhine if it be truly cut, being held betwixt your eye and the light. To compleat your Pen with a mouth and cheeks, place your knife at a convenient diſtance on the inſide, and cut a piece away about halfe through. *This may you fit your ſelfe with a weapon for the Worke.*

How to hold the PEN.

FOR that it is impoſſible for a man to preſcribe ſuch generall and univerſall Rules of Art for this purpoſe as ſhall comply with the nature of every ones hand I therefore chooſe to direct you to that way of holding the Pen which reaſon and much experience have induced me to believe to be the beſt way, which is this, Hold the Pen in your right hand between the fore-finger, the middle finger and the Thumb, with the hollow ſide downward; your thumb being placed on the left ſide higheſt, and bowing outward in the joint; your fore-finger next on the top of the Pen, inclining towards the right ſide, ſtrait and extending about a quarter of an inch from the end of your thumb, and ſomewhat farther diſtant from the end of the Nib. Laſtly, on the right ſide of the Pen place your middle finger, about ſo much lower then the other as that reaches from the end of your thumb, which muſt alſo be put forth neer to its full length; then you muſt either lay the third finger over the little one inward, and reſt your hand on the little

finger

finger as you write, or elſe lay the third finger a ſmall matter over the little one outward, and both their ends being ſet on the Paper, thereon move your hand as occaſion requires; alwayes obſerving to hold the Pen gently, becauſe a hard griping thereof will procure wearineſſe, and hinder the freedome of your hand: alſo obſerve to leane lightly on your Pen, giving it for a full ſtroke a greater, and for a ſmall a leſſer poize. Likewiſe obſerve not to beare too great a preſſe on your arme as you write; and that your hand be borne upon the ends of your fingers with an eaſie pulſe; neither hold your Pen too upright nor too ſloping, but let it reſt between the ſecond and third joynt of your fore-finger.

Keep a waſte paper under your hand, on which to try your Pen, and to keep that cleane whereon you write, which muſt be carefully removed as occaſion requires. You muſt look on the Nib of your Pen before you write, leſt any haires hang therein, or it be too full of Inke, thereby to keep your Writing from Blots and Blurs.

Black Spots in writing are but graceleſs Graces,
They beſt become light Ladies painted Faces.

The beſt way how to ſit to Write.

IT will be much for conveniency of Writing, if you procure a Deſk made to aſcend from you ſloping, as the manner is, or elſe a Board that may lye before you whereon to write being ſo placed before a good light which is fore-right, or elſe ſuch a one as comes on your left ſide. I cover my Deſk with green, being it conduces to the preſervation of the ſight. Place your body right forward, and ſit upright, bearing your breaſt a ſmall diſtance from the Deſk when you write. Keep your head the diſtance of a ſpan from the paper; and lay the book or ſheet of paper you write in ſtreight before you. Turne not your head aſide. Draw in your right elbow, yet not cloſe to your body, and turne your hand a little outward, or from you. Stay the paper with your left hand as you write, and permit not that arme to lye too far out. If it ſeems troubleſome thus to place your body, you muſt by degrees bring your ſelfe to a complyance with theſe Rules, not ſitting ſo long at the firſt, as may cauſe wearineſſe, and diſcourage you from this moſt excellent way of ſitting to write.

Sit in Majeſtick poſture, like a Prince,
And let the Reaſon of theſe Rules convince.

The compleateſt way of managing the PEN.

FIRST you muſt rule your paper with double lines at ſuch a diſtance one from another, as the Letters are in depth which you intend to write; it may be done with a ſmall paire of Compaſſes, or the Nib of a Pen being cut off, you may make it forked, like the firſt cut of a Pen, and with that rule ſuch lines, which will be a boundary to your Letters, and keep their heads and feet even, which is a principall grace. This is done to the end that by uſe you may write ſtreight without lines. Your paper muſt lye ſtreight, as before, and your arme muſt lye even over the midſt of the end thereof. You may with a black lead Pen, firſt deſign your Letters, or elſe with red Inke, and then with a fine Pen and free Inke, trace them over exactly. Thus do ſo often till every Letter be perfectly impreſſed in your mind, and your hand be ready to produce their true ſhapes without ſuch aſſiſtance, ever obſerving to turne the Pen towards you, and apply the left corner thereof lightly when haire ſtrokes require to be made, and lay it right flat

when you should expresse any Fulnesse. Turn your Pen towards the Edge when a Stroke begins small, and incline it to a flat, as the stroke increases to a full. There are peculiar Graces to be given to most Letters, especially to those of Roman and Italian Hands, which the Pen will not naturally produce. On such Accounts we must be beholding to a more than ordinary Artifice. There being a Naturall and an Artificiall Effect of the Pen, which are seldome by the ablest Masters, both expressed to the life, at one continued Motion, we must therefore by elaborate Ingenuity, make Art and Nature help one another, by supplying the deficiencies of the one, with the sufficiencies of the other.

What those Delicacies are, where they are resident, and how to be expressed, Industrie, and Continuance of Practice can best informe you, it would be improper for me to acquaint you with the Secresies and Sublimities of Art before you understand the first Principles.

Directions for the true Writing of Compound running Hands.

AS in Nature, so in Art, there are Fountains and Oceans, from whence Rivulets and Streams are derived, and have their Existence, this Assertion is fairely verified in relation to Art by the Subject of Hands, on which I shall now treat, they flowing as Streams from divers Fountains, some of which are beyond the Alpes, others on this side. And we find *Sol*, the admired mundifier of Bodies, to be no lesse a refiner of Sciences, and so much the more, by how much the nearer their practice approaches his glorious Presence. This is proved by the rare Accomplishments of Italians, as to this curious Art, from whose flourishing Gardens we have transplanted the choicest of our Flowers in this kind. We are obliged to them that our Hands are become so amiable and so serviceable; our Secretarie Hands having lately borrowed their Lustre and Gallantry from *Italian*, as appears in divers Copies of this Book, and though we make their Letters descend to a Complyance with ours for Celerity and Ornament, yet still they must retain very much of their Originall Formes. The Letters in our Hands are generally more substantially Bodied, and therefore of more duration. To make Italian Hand correspond with ours, we abate much of its Elipticall form, it being more round and solid: Yet in these mixed Hands we take a greater freedome, and expresse them with more Celerity than our Originall Secretaries, and lay them more slanting.

It is now time to arrive at particulars, and informe you how to write this hand: And though the best Rules are good Examples, with which I hope it is your opinion that this small Book is competently furnished: My Designe being in its performance, *Non tam multum, sed tam bene.* Yet notwithstanding for your safe Convoy to the Territories of *Perfection*, we accommodate you with Rules too. First before you begin to write after the joyned Copies, of this, or any other Hand, I would advise you so long to imitate the small and great Alphabets, til yours become a lively representation of those by which you write. And not only so, but I would wish you to practice by those Letters first, whose Coherence or Affinity renders them helpfull one to the making of another. As for Example of the (*i*) the (*o*) and the (*l*) very near all the Letters of the smal Alphabet are composed, so that if you make an (*o*) and adjoyn a minnum, or (*i*) to the right side thereof, it becomes an (*a*) if the (*o*) be affixed to the right side of the (*l*) at the foot, it makes a (*b*) but for dispatch, and the better to joyne, the Belly of the small (*b*) in this hand is open at the top, turning into it self and returning from it self like the top of a small (*o*). Also if the stroke of the (*o*) be continued and turned a little over the top-line towards the left, and drawn through it self it becomes an (*e*) half the (*o*) makes a (*c*) if a Stem, in form of an (*l*) be compleatly drawn from it, and closed to the right side thereof, it will then become a (*d*) derived from Italian Hand. If a returning Taile be drawn down from the right side

ſde of it, then it will be a (g) And if a ſtrait tail be drawn down on the left ſide, from above the top of it, and turned up to it ſelf, it makes it a (p) for this hand. Alſo ſuch a one on the right ſide makes it a (q) The Properties of the Stem or (t) are not leſſe conſiderable. For of that are made the (h) (d) (f) (b) and (k) yet the exact Symmetrie or thoſe Letters requires an allowance ſometimes of length and alſo of diſtance from ſide to ſide, more than preciſely the (l) conſiſts of, I ſhall not conduct you farther in this Path, knowing that your own Reaſon, if you have any, may be a ſufficient Guide.

Rules for Set Secretary.

AS for mixt Hands, ſo for this, the Conſideration of the Correſpondencie of Letters, will facilitate your Practices, and conduce much to the ſpeedy attainment of this Hand, only you muſt have a ſpeciall Regard to the right *joyning* and *Standing* of your Letters, no Hand requiring more Exactneſſe than this in that regard. You muſt alſo fit the Nib of your Pen to the ſame ſtreadth as you intend the ſtrokes of your Letters. Yet not ſo broad as the double-bodied Letters, viz. (f) and long (ſ) they being made with an extraordinary Poize of the Hand. You muſt be ever curious in keeping all Circular Letters to a like Dimention. And that the *uniting*, or haire ſtrokes which go from one Letter to another, be made with the Edge or left corner of the Pen. N b, ſ ſmall as to deſerve the denomination of *Haire-ſtrokes*. Be carefull alſo to avoid *Flaunesſe* in the ſtrokes of Capitall Letters they for the moſt part, de, ending on the form of a Circle, and let them *Full* and *Small* be truly expreſſed, by laying the Pen to a flat for the one, and raiſing it on the Edge, and the left corner of the Nib, by ſuch Degrees as the Fashion of every Stroke, or part of a Letter requires. The Writing-Maſters in *Holland* (who are Exquiſite perſormers of ſuch Hands) do teach their Scholars ſome few remarkable *Touches* and Strokes on which the whole Carriage of the Great and Small Letters ſolely depends. Such are a full Perpendicular or down right Line. A bending Oblique Line deſcending from the left to the right. As the Taſſes of the (K) (Q) (R) &c. Alſo a Circle giving it the Effects of the Pen as the ſ ve in round Letters. Likewiſe the Quadrats, or Squares belonging to ſmall Letters: and how to cut the nibs of the Pen into Angles. In all which till the Learner is admirably perfect, he is not permitted to make one entire Letter, but when by much Practice he can deſigne them, and ſome others, rarely well; Then they let him ſee how farre he is advanced in the Art, by the neceſſity and uſe of ſome one or more of thoſe Particles and Strokes in every Letter he makes. Thus I complea ſure my Country-men with their Excellent *way* of *Teaching*. I wiſh that I could alſo inrich them with their Induſtry and an affection to that Way. But the impatient Parents of our Pupils would be unwilling to let their Children ſpend near a Month in the making of theſe introductary Touches; but ſure I am, it would be infinitely better than to teach them the making of ſome things like Letters in one day, and to joyne thoſe forry things together the next, as too many pitifull Scribblers commonly do.

Rules for Roman Hand.

THIS Hand hath long been a Servant to the Female Sex, yea ſo long that like old Servants it is grown contemptible. For Women had now rather be ſerved by that ſpruce Gallant, Italian Hand. And no wonder that thoſe who ſo much delight in Change of Faces, ſhould affect the ſame in Hands too.

This Hand is beſt written with an eaſie Poiſe, and a ſoft Pen. I ſhall not need to deſcribe the Faſhion of it, if you know not that, you may turn back, and find it in that Copy beginning with (o) where you may ſee it lies ſlanting, though not ſo much as Italian Hand. Obſerve

serve that Copy well, and imitate it oft enough, and Ile warrant your Proficiencie. In the Copy, whose first Letter is (*R*) you may see the Capitall Letters which are as proper for Roman Hand, as for that over which they are placed.

1. For Ruling and the first On set of your Practice, diligently observe those Directions before delivered.

2. Keep all your Letters with Stems exactly of one Height.

3. Let all Letters with whites, as the (*a*) (*b*) (*d*) (*g*) &c. have the same Compass from side to side, they must not be absolutely round, neither must they be narrower than those in that Copy, unlesse you make them every way of a lesse proportion.

4. All Stems must wave or bend in their Bodies, in the making of which you must turne the Pen in your hand a small matter towards the right; by which means the Strokes will be strengthened.

5. To make the heads of long Letters, you must lay the Pen to a flat, and turn it towards the right, and then bring it to a point, and from that draw down the Stem.

6. All Letters must increase or decrease every way, according to the size of the hand you write.

7. Turne your Letters round off at their bottomes, and ever when you end a Letter bear your hand lightly, that the Stroke may be pleasant.

8. Make every Letter of the same name of a like bignesse. Let them also tend and bend all one way, the contrary arguing uncertainty of Hand, insufficiency of Judgment, or negligent performance, if not all those at once.

Rules for Italian Hand.

THIS Hand in its best Dress is no lesse charmingly Beautifull than those Illustrious Dames inhabiting in the Place of its Nativity. And like them too it is as much beholding to Art as to Nature, for the Gallantry of its Beauty. It derives its shape from the Elipsis or Oval, than which Figure, not the vast Treasury of Geometry can furnish us with one that may be more pleasing to the Eye, or so admirably applicable to this curious Art. There is not a Letter in this Hand, no not a part or Particle of any Letter therein but is obliged to the Oval for something of its forme: Therefore the first Considerable I advise you to, in order to your Attainment, of this Gallant Hand is, that you would use your Hand so long to the making of Ovals before you proceed further, till you can clearly and exactly command them. And first let them be of the same size with the small (*o*) in that sort of Italian which you intend to write, placing them the same way as the Letters therein ought to lye. And you will find by the making of a considerable Number, with respect had to the curiosity of their shapes, that your Hand will be excellently prepared to encounter the greatest Difficulties attending the Practice of Italian Letters. For that not only most Letters, as (*a*) (*d*) (*g*) (*o*) (*q*) &c. do in a manner wholy consist of this Stroke, but (as I said before) of its forme all Letters and their parts partake. After you have fully and compleatly attained the Masterie of this: Practice the Letters which have greatest dependency thereon, as those prementioned. Next with diligent observance imitate the small (*i*) that being the Parent of all Minums. Then endeavour the right making of the (*l*) which when you can do, all Letters with Stems will be with ease performed. When you have found the Operation of this my Counsell, proceed to the imitation of a whole Alphabet, yet with this Caution, that you make one Letter well, before you [illegible] another, doing all with deliberation. Not being [illegible] of too much dexterity at the first, that being the Purchase of much Practice.

When you write Joyning you must be very carefull in uniting of all Letters, which run naturally one to another, by a waving Haire-stroke, made with the Edge of the Pen being lightly borne, and observe when two Strokes close together, caused by a returne of

on the Pen as in the backs of the (a) (g) (q) &c. That the naturall fulnesse be exprest, and in all strokes so returning to whatsoever Letters they belong. And evermore when you take your Pen off at the finishing of a Letter, bear your hand extream lightly. Observe in the shadowing of your Circumvolvers, or the Oval formed top-strokes of all Letters; that by the same degrees they rise to a full, they must unperceivably incline to a small from the midst thereof. As for the distances you are to observe for your Lines, Letters, and Words, the Copies you write by will sufficiently informe you, and indeed in any thing else that may be further needfull in order to your acquiring the Hand: I shall therefore put an end to these Directions, referring you for Theorems to the following Verses, and wishing you as good successe as my selfe had, when a Practitioner.

An Alphabeticall Composure, comprehending all the considerable Principles of Faire WRITING, purposely contrived, and fitted as Copies for Writing Masters to set their Learners, by which means they will have both the Rule and Example at once before them, abundantly tending to the facilitation and furtherance of their Practice.

ALL Letters even at Heads and Feet must stand,
And tend one way, exactly, in each Hand.

BE sure all words stand distant, a like space,
And with true, full, and small your Writing grace.

CArry your Pen light when Haire-strokes you make;
And let full strokes of greater poize partake.

DRaw with your Pens left Corner all strokes fine;
For full, its Nib must to a flat incline.

EAch Compass-Letter, in all Hands you write,
Must have alike Diameter, and white.

FOr the command of Hand, advance your Arme:
So your rare strokes will all beholders charme.

GUide so your Pen that no harsh roughnesse lye,
In any part which may offend the Eye.

HE that in short time would write fast and faire,
Must minde his Copy, with ingenious care.

IN Strokes that should turne Ovall-wise, or round,
No eye-displeasing flawnesse must be found.

KEep Strokes and Lines, in close Hands so asunder,
That taile-strokes fall not into head-strokes under.

LEt your obedient Hand be lightly borne,
Lit here a smooth sweetnesse should the strokes adorne.

MAke all strokes Full, which from the left hand fall,
Towards the right, the contrary, make small.

Nothing

NOthing to Writing is a greater grace,
Then Clearnesse, true Proportions, and due space.

ON Ovall wheeles should faire Italian move;
And mixt Hands too smooth as the Orbs above.

PRactice the (o) the small (i) and the Stem,
For all the Letters do depend on them.

QUarters, and parts minute, are first essayd,
Before whole Letters are compleatly made.

RIght forward place your Book, or Paper, and
On your two Fingers lightly bear your Hand.

STrokes down-right drawne the Pens full mouth do crave,
All Lights, and Shades, their opposites must have.

TUrne not your Head aside; hold in your Arme:
Sit from the Desk, to keep your Breast from harme.

UPright your Head and Body place, extend,
Your Fingers, and your right Hand outward bend.

WHen Stems, or Tailes turne in a Spirall Line,
Do not their Lengths to others Size confine.

XTen Things a Pen-Man should have near at hand;
Skil, Books, Desk, Pens, Ink, Knif, Rule, Slate, Hone, Sand.

YOu may, by sliding the Pens edge, produce,
Fine Strokes, and Lines, beyond the common use.

ZEale for the Publique good makes me impart,
To all Practitioners these Rules of Art.

Advertisement.

THe AUTHOR of this Book being desirous to advance the Art, and do good in his generation, with the Abilities which God hath given him undertakes to teach those who cannot write (if they be of a competent Age and Capacity) to Write any Hand in this Book compleatly in three weeks. He also fits Youths for Trades with Writing and Arithmetick in a moneths time. He undertakes also to teach any one that can work the Rule of Three in whole Numbers, fully to understand and use the whole doctrine of Fractions in a Week. He likewise teaches any one (so qualified as aforesayd) all the Rules and Reasons of Decimall Arithmetick in two dayes. Those who would have their Children or Friends taught the best Hands and Arithmetick by the week or quarterly, may have them carefully and conscionably instructed, without so great an expense of their precious time, as other Masters, for their own profit, would put them to. And for more conveniency they may Board at the Authors House. Such as are or would be Teachers of this Art, may by Him be enabled to make all flourishing Text Letters exactly: Also to write the large Church Text, and the great Italick Hand wholly and fully in one day, as well as any man in the World can write them. The Author also instructs (those that desire to be accomplished therein) in the best manner of Writing and Enditing of Letters on all occasions. This, and all he professes, he faithfully performes for a reasonable Consideration. The Title will informe you where he keeps Schoole.

FINIS.